

Art of the Valpovo Castle

Through many years of eager art collecting, the noble families Hilleprand von Prandau and von Normann-Ehrenfels, during the two centuries of management of the Valpovo Estate (1721 – 1945), formed a valuable art collection. The fine arts heritage of the Prandau-Normann family in one of the most significant family art collections in Croatia today, and as such, it is an unavoidable segment of the holdings of all institutions within the project *Valpovo Landowners*. If we consider the size and the significance of both families, their influence, and the activities with which they indebted not only the people of Valpovo, Miholjac, and Osijek, but also all generations of the inhabitants of the great Valpovo Estate, the interest of explorers and travel writers for the history of the family while they were living in Valpovo is not surprising. Those first writings by Adolf Danhelovský¹ and Franjo Kuhač², which are significant for the history of the family, are only tangentially related to their patronage activities in the area of art. Regardless of that, those records are very interesting, because the authors were contemporaries of the family, the records have been written in Valpovo, and there is no question that some members of the family were involved in the creation of that literary work, most of all Baron Anton Gustav Hilleprand von Prandau. After the political changes in the first half of the 20th century, the concept of nobility was viewed with some hostility, which lasted until the 1970s and the first scientific research by Igor Karaman³ about the history of the estate. It was followed by numerous publications and discussions about the history of the family, primarily from the residents of Valpovo – Damir Stanić, Dragan Milošević, Stjepan Najman, and others. At the same time, there was an increase in the interest for the fine arts heritage of the family, which was already kept at the Gallery (today Museum) of Fine Arts in Osijek. The first and the most significant records about the art collection of Valpovo landowners were definitely the records by Oto Švajcer⁴. Švajcer was the first to write extensively about the Valpovo art collection, placing the emphasis on artists and artistry. It was followed by scientific considerations by other researchers, primarily curators from the Gallery of Fine Arts. However, the first systematic listing, valorisation, and evaluation of (now museum) collections of noble families was not done before 2012, in the doctoral dissertations of Jasminka Najer Sabljak⁵ and Marina Vinaj⁶. The contribution of Ljerka Perčić, who wrote about the topic on several occasions, it also significant for the study of the history

¹ Danhelovsky, Adolf. Die Excellenz Gustav Hilleprand Freiherr von Prandau'schen Domänen Valpo und Dolnji-Miholjac in Slavonien. Vienna : K. K. Hofbuchhandlung Wilhelm Frick, 1885.

² Kuhac, F. K. Valpovo i njegovi gospodari. Zagreb : Dionička tiskara, 1876.

³ Karaman, I. Valpovacko vlastelinstvo : ekonomsko-historijska analiza. Zagreb : Jugoslavenska akademija znanosti i umjetnosti, 1962.

⁴ Švajcer's analyses and specific works from the private collection of the families Prandau and Normann are contained in the comprehensive reviews of the art pieces of the Gallery (Museum) of Fine Arts. In order to avoid congesting the text in the footnotes, see the list of references under Švajcer.

⁵ Najer Sabljak, J. Umjetničke zbirke vlastelinskih obitelji u Slavoniji i Srijemu. Doktorski rad, Zagreb : Filozofski fakultet, 2012.

⁶ Vinaj, M. Knjižna zbirka Prandau-Normann kada muzeološki fenomen. Doktorski rad, Zagreb : Filozofski fakultet, 2012.

⁷ For the purpose of preserving all culturally important objects, the Committee for the Collection and Preservation of Cultural and Historical Monuments and Antiquities (KOMZA) was founded in 1945 with the Ministry of Education of the People's Republic of Croatia, which was in charge of nationalisation after the end of World War II. More in: Matković, A. Konzervatorski sustav u Hrvatskoj, 1945 – 1960 : osoblje, zakonodavstvo, praksa. Diplomski rad, Zagreb : Filozofski fakultet, 2015.

⁸ Švajcer, O. Portretov slikevstvo u Osijeku u 19. stoljeću. Peristil 22(1979), Zagreb : Društvo povjesničara umjetnosti SR Hrvatske, p. 143.

⁹ Vladimír Bečič, for example, painted Rudolf Normann in the castle. Cf. Švajcer, O. Likovna kronika Osijeka 1850 – 1969. Osijek : Galerija likovnih umjetnosti, 1991, p. 174.

¹⁰ See text in this catalogue: Najer Sabljak, J.; Lučevnjak, S. History of the Fine Arts Collection of the Valpovo Landowners.

¹¹ More in: Perčić, Lj. Valpovacko vlastelinstvo na početku uprave baruna P. A. Hillepranda. Analiz Zavoda za znanstveni i umjetnički rad u Osijeku 24(2008), Osijek : HAZU, Zavod za znanstveni i umjetnički rad, p. 75–96.

¹² Ibid., p. 80–81.

¹³ Cf. Švajcer, O. Johann Michael Rottmayr : Sveto Trojstvo. Vjesti muzeala i konzervatora Hrvatske, 23, 3–4 (1974), Zagreb, p. 49–54. For the addition to the analysis if it is the work of a workshop, after Švajcer's correspondence with the Rottmayr specialists see: Švajcer, O. Domaći i strani slikari XVIII. i XIX. stoljeća u Galeriji likovnih umjetnosti Osijek, Osijek : Galerija likovnih umjetnosti, 1988, p. 11–17.

¹⁴ More on the life of Ephraim Hochhauser: Thieme, Ulrich, Becker, Felix, Allgemeines Lexikon der Bildenden Künste, XVII, Leipzig : E. A. Seemann, 1999 (1924). Švajcer, O. Nekim slikarima baroka, rokokoa i klasicizma i njihovim djelima u Galeriji likovnih umjetnosti u Osijeku. Vjesti muzeala i konzervatora Hrvatske 21, 1(1972), Zagreb, p. 8–16. The first comprehensive study on Hochhauser was published in 2017: Schirbaur, A. Ephraim Hochhauser – ein kaum bekannter Malerkollege von Trogger, Maulbertsch und Meytens. Unpublished manuscript, 2017. URL: <https://www.anne-schirbaur.com/publikationen/>

¹⁵ The castle and property Artal in the Styrian small town of Zeltweg was bought by Baron Petar Antun in 1732 and given to his daughter, Baroness Maria Josefa von Pfeffershofen (1711 – 1758), and his son-in-law, Baron Johann Wilhelm von Pfeffershofen (1681 – ?), to live in, and it remained the property of the Prandau family until 1783. The property provided very high income from fishing thanks to its position on the Murz river. Göth, G. Das Herzogthum Steiermark, vol. 3. Graz : Judenburger Preis, 1843, p. 342 – 343; Primmel, T. Notizen über Werke von österreichischen Künstlern. Mitteilungen der K. K. Central-Commission, XXII (1896), Vienna : K. K. Hof- und Staatsdruckerei, p. 93–121.

¹⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

²⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

³⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁴⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁵⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁶⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁷⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁸⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

⁹⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹⁰⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹³ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹⁴ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹⁵ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹⁶ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹⁷ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹⁸ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹¹⁹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹²⁰ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹²¹ For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹²² For additional information on Authal and for loaning me the works for the exhibition, I would like to thank the current owner of the castle Authal, Ms Antoinette Croÿ.

¹²³ For

the latter's husband, Johann Wilhelm Baron von Pfeffershofen (cat. no. 16–19, MLU). The portraits are uniform, which is especially visible on the portraits of Marija Franziska and Marija Josefa. Sisters, with almost identical portrait characteristics and wearing very similar dresses, are painted in an exterior space in somewhat sappy poses – Marija Franziska with a floral wreath and Marija Josefa holding a basket with fruit.

Somewhat more personality of the portrayed individuals was expressed in the male portraits from this group. Barun Pfeffershofen is shown in a knightly armour with a helmet placed beside him on which he rests his hand, his expression is very serious and his eyes are dark and piercing. A dignified posture and sternness are reinforcing the military character of the portrayed individual.¹⁶ There is also a portrait of Petar II Antun in a seating position with a snuff box in his hand, shown in a somewhat milder manner, as a well-intentioned, kindly old man, but in a dignified position. The background, through an open window, shows glimpses of an unknown building. Similar to that portrait, there is a depiction of a now somewhat older, Petar II Antun at the Valpovo portrait (cat. no. 14, MLU), in another group of Hochhauser's artwork ordered by the Prandaus. The portrait of his second wife, Marija Kristina nee Lattermann (cat. no. 15, MLU), and the assumed portrait of the first wife of Petar's son, Marija Viktorija nee Jaborigg zu Gamsenegg (cat. no. 20, MLU), which raises doubts related to the author and the identity of the portrayed person, belong to the same group. Švajcer is basing his observations on the assumption that the portrayed person is actually Marija Viktorija and he considers that the portrait was created in the painter's advanced age, even though he points out the unusual retardation of style when compared to the earlier portraits.¹⁷ The differences in the formation are actually there – most of all, the colour quality and the principles of lighting are different from the portraits definitely made by Hochhauser. Apart from that, Hochhauser has a very acute sense of the tactile nature of the material, he focuses more on the shape, and in the portrait of Marija Viktorija the tendency toward painting form is dominant. On the basis of the style characteristics, Jasminka Najcer Sabljak considers the painting to be the work of an unknown painter from the circle of Martin van Meytens Jr., i.e. she questions whether Hochhauser is the author and identifies the person as an unknown noblewoman from the Prandau family.¹⁸ This research has not provided additional answers, so the author and the identity of the portrayed person is still kept at the level of an assumption. The only signed portrait from both groups is a representative portrait of Petar II Antun from 1750 (cat. no. 13, MLU), and there was an error made during one of the restorations.¹⁹ The Baron is shown in full size and in representative form, dignified and elegant. His role as the man who reconstructed the Valpovo Estate, particularly the castle, which is in the background of the portrait, with very expressive clouds above it, is emphasized. Apart from the distinguished and affirmative nature of the

portrait, his role is additionally emphasized in the base of the portrait, where the Baron is addressed as *VALPO RESTAURATOR*. The portrait was created, except for the purpose of representing the status and power of the nobleman, as a product of the confirmation of the right to inheritance for female descendants as well,²⁰ and the reconstruction of the castle was also completed during those years.²¹

The following group of portraits is the one of Petar's son and successor, Baron Josip Ignjat Žigmund Hillebrand von Prandau and his third wife, Marija Ana Eleonora nee Pejačević Virovitčka. Out of five portraits (three of Josip Ignjat and two of Marija Ana), only one has been signed, the one of Marija Ana in full size, and the remaining portraits are traditionally attributed to the same author, Johann Anton Zitterer.²² While the situation with the authorship of Hochhauser is somewhat clearer, it is a little bit more complex with these five portraits, because they have been used as models for each other, and one must be very careful when attributing them to anyone, because input from as many as three authors can be recognised on them.

The representative portrait of Marija Ana from 1809 (cat. no. 28, MLU) (the only signed work by Zitterer) shows the young Baroness in interior space, wearing a simple white dress and covered with a red robe. She is leaning against a secretary cabinet with a bust of Josip Ignjat, shown as a Roman patrician. The portrait was painted in the style of French neo-Classicism, with light brushstrokes, clean lines, diffuse lighting, with just hints of shadows and mild light transitions, and very accurate regarding anatomy and space. For the bust, painted in golden-yellow tones, the artist used the first portrait from this group in chronological order, the one of Josip Ignjat above the waist, formed into an oval, which was created around 1800 (cat. no. 24, MLU). The Baron is shown with a serious expression on an oval face, with highly positioned eyebrows, swollen eyelids and bags under his eyes, with pointed, irregular nose, and narrow but full lips. Due to the descriptive similarities between the bust and this portrait, it is clear that it was used as a model, but they are different in several details regarding style and execution: The Baron's bust has a rounded face, round facial features, in opposition to the pointed ones on the portrait, and the differences are also noticeable in the details of the hair and moustache.

The portrait of the Baron in full size (cat. no. 27, MLU), a pair to the previously mentioned portrait of Marija Ana, was also attributed to Zitterer. The representative portrait of the Baron serves the same purpose as the portrait of his father, it is used by the Baron to display his influence and power, celebrate his position as the landowner of Valpovo, and take pride in some achievements in construction, which are helpful for determining the time when the painting was made.²³ However, even at

first glance there are significant differences between the portraits of the Baron and the Baroness. The Baron was painted very flatly, almost collage, the positioning of the figure and the objects that frame him into the space is very clumsy, and the detail with the view of the veduta of Valpovo in the background makes the entire impression of perspective illogical. The portrait characteristics of the Baron at this portrait, when compared to the mentioned portrait and bust, are also different: The Baron's face here is round, with almond eyes, regular, straight nose and wider lips. The painter is forming the tones of the skin colour by adding green and brown hues on the portrait of the entire figure, and the base that is partially visible on the edges of the Baron's figure is also different – in this portrait it is in a beige hue, and on the oval portrait the base is partially visible in a bluish hue. The uniform that the Baron is wearing has been painted in monochrome, without an indication of volume, but intertwined with many attentively painted embroidered details. The Baron's right hand, which looks as if it is painfully cramped, is leaning on the table, which has been shortened in perspective, and the objects on it are placed frontally. As a side note, the objects on the secretary cabinet on the portrait of Marija Ana are shortened in perspective and placed to blend in with the space. In the background, the Baron is also followed by the detail of his wife's bust, also shown as a Roman patrician, but her bust is in grey tones. The portrait characteristics of the bust and the portrait of the Baroness are again different in the details of the eyes, nose, and lips. In the portrait, her face is more oval and bloated, generally different from the face on the bust. Also, the difference is noticeable in the manuscript of the artist itself, if we describe the signature on the portrait of Marija Ana and the text²⁴ written on the note placed on the table next to the portrait of the Baron.

The remaining two, smaller, oval portraits of the married couple (cat. no. 25, 26, MLU) are stylistically similar to the Baron's full size portrait. They are dated to the same year, the portrait characteristics of the Baron are identical to those on the large portrait, and they are different than those in his earliest portrait. We should add their clothes to those differences, which is, unlike the voluminous clothes on the first portrait, painted flat and within strict lines, similar to the large portrait. When we compare the Baroness's oval portrait, we can notice the resemblance with the bust on her husband's portrait and the differences from her (signed) full size portrait. The portrait characteristics are identical to those on the bust (aside from the age difference); rounded face, almond eyes, proportioned nose, and dark hair are in opposition to the oval face with rounded eyes and the irregular nose on the signed portrait, and the Baroness's hair, tied in a bun, is of a lighter shade than on the oval portrait of the Baroness. The clothes make it clear that the signed portrait was used as a model for the oval portrait, but here, opposite to the strict Classicist imposition on the signed portrait, the personality of the Baroness has been emphasized

with a mild smile and moved arms. The anatomical errors are present, same as on the Baron's full size portrait, the Baroness's shoulder appears to be dislocated. There are also differences in the formation of the Baroness's breasts, which are compact and ample in the signed portrait and placed apart and round on the oval portrait and the bust. *Summa summarum*, if we compare the Valpovo portraits with other famous works by Zitterer,²⁵ but also on the basis of the Valpovo portraits themselves (one signed and four unsigned), we can see that there is need for reattribution and a new stylistic interpretation of the "Zitterer's" portraits from Valpovo. The presented comparison of style and portrait characteristics indicates three different artists: The oval portrait of Josip Ignjat by an unknown artist, dated to around 1800, then the portrait of Marija Ana by Johann Anton Zitterer, signed and dated to 1809, used in the Baron's portrait as a model for the bust, and three portraits (two of Josip Ignjat and one of Marija Ana) by the third, also unknown, artist, of which the Baroness's portrait is modelled after the Zitterer's full size portrait of Marija Ana. The last three, dated according to the Zitterer's portrait, are made at the same time or a little bit after it.

Through the patronage activities of Anton Gustav Hillebrand von Prandau and his wife Adela nee Cseh de Szent Kátolna, the spirit of Romanticism and Biedermeier was brought into the private family collection. Along with the portraits of the married couple, which were created according to photographs (cat. no. 34, 35, MLU),²⁶ the two portraits of the Baroness's brothers, Viktor and Antun, became part of the collection (cat. no. 32, 33, MLU), which was brought to the collection by Adela after she got married.²⁷ A very significant order of family portraits happened in the middle of the 19th century, when Gustav, in a short period, ordered as much as four portraits of this three daughters, from a reputable Viennese portrait painter Friedrich Amerling.²⁸ These are the two portraits of Marijana widow Zichy married Normann-Ehrenfels, one of Alvina married Pejačević, and one of Stephanie married Majláth. Two portraits, of Alvina and one of Marijana (cat. no. 39, 40, MLU), are a part of the holdings of the Museum of Fine Arts. The other portrait of Marijana was inherited by her daughter Ana Adela and brought to Spišský Hrivoj, from where it was transferred to the Spišské múzeum in Levoča, which was described in the writings of Sabine Grabner, and conveyed by Jasminka Najcer Sabljak.²⁹ The portrait of Stephanie was transferred by her descendants from Miholjac to Budapest, where it is still located, in private ownership.³⁰ Amerling was keeping diligent records about almost all the paintings he painted, so the portraits of Stephanie and one of Marijana are entered under 1851, and the one of Alvina is entered under 1852.³¹ It was believed that the portrait of Marijana in Levoča was a copy of the Valpovo portrait,³² which was proven false in 2010, after a detailed stylistic analysis and professional treatment, and the portrait from Levoča was

16 More on the career of Baron Pfeffershofen: Schmutz, C. Historisch-topographisches Lexikon von Steyermark, vol. 3. Graz : Andreas Kienreich, 1822, p. 143; Schirlbauer, A. mentioned work, 2017, p. 35–36.

17 Švajcer, O. mentioned work, 1972, p. 14–15.

18 Najcer Sabljak, J. mentioned work, 2012, p. 54–55, 14.

19 The artist is signed as E. Hochhauser, an error that occurred during restoration due to the lack of knowledge of the restorer or the member of the family who ordered the restoration. Cf. Švajcer, O. mentioned work, 1987, p. 37. We should also add that the group of portraits from Althal is unsigned. There are short inscriptions on the backs of the portraits about the identity of the portrayed individuals, the author, and the year when it was made (1740). They have definitely been written somewhat later, by the successors of Baron von Pfeffershofen and Marija Josefa or by the later inhabitants of the castle Althal, which is also evident from the fact that the back of the portraits of Marija Josefa also contains the year of death (1758).

20 Švajcer, O. mentioned work, 1972, p. 12–13.

21 Najcer Sabljak, J. mentioned work, 2012, p. 54.

22 Cf. Švajcer, O. Klasicistički i biedermeijerski portreti u Galeriji likovnih umjetnosti u Osijeku. Život umjetnosti 28(1979), Zagreb, p. 58–60; Švajcer, O. mentioned work, 1987, p. 40; Švajcer, O. mentioned work, 1987/88, p. 150–153; Najcer Sabljak, J. mentioned work, 2012, p. 56–58.

23 The background of the portrait shows Valpovo on the north side, with a view of the medieval tower with two buildings in its base, one of them is the Valpovo theatre building with the parade stables in the centre, and the grain silo on Zeleni brijež is at the bottom of the veduta. Najcer Sabljak, J. mentioned work, 2012, p. 57. For more details on the Valpovo theatre see: Perčić, Lj. Komitetijski-Haus zu Valbo. Prilog poznavanju kazališnog života u Valpovu od 1809.

24 1823. godine u svjetlu arhivskog fonda obitelji Prandau i Normann. Osječki zbornik 28(2007), Osijek, p. 127–142; Perčić, Lj. Graditelj kazališta na majuru Antunu (Anton) Hartmann (1749.–1830.). Analizirana za znanstveni i umjetnički rad u Osječku 3(2015), Osijek. The theatre was founded in 1809, at the same time when Zitterer's portrait of Marija Ana, which is also the generally accepted dating of the portrait of Josip Ignjat.

25 Illustrissimo Domino Josepho / Hillebrand L. B. o Prandou S. C. / et R. A. M. Consiliario, Icti Cottus / Verocensis Tabuloe Juridice Primaria / Assessori, Icti Dni Valpo Hoereditario Domino / Terrestri, Dno grotuse colendissime Valpovae.

26 Of the lesser known Zitterer's works, the author had access to the portraits of Joseph Haydn and Emperor Joseph II Habsburg, and the altarpiece from the side-altar from the Elizabethan church of St Francis of Assisi in Linz.

27 Najcer Sabljak, J. mentioned work, 2012, p. 61, 299.

28 Balen, B. Dva portreta Friedericha Amerlinga u Galeriji likovnih umjetnosti u Osijeku. Godišnjak Njemačke narodnosne zajednice (2005), Osijek, p. 77. Švajcer wrote about the three portraits before, but at that time he did not know about the fourth portrait (second of Marijana), which is not mentioned in his sources. Cf. Švajcer, O. Dva portreta Alvine Pejačević u Galeriji likovnih umjetnosti u Osijeku. Peristil 14–15, 1 (1972), Zagreb, p. 209–212.

29 Najcer Sabljak, J. mentioned work, 2012, p. 59.

30 Ibid.

31 Frankl, L. A. Friedrich von Amerling : Ein Lebensbild. Vienna, Pest, Leipzig : A. Hartleben's Verlag, 1889, p. 176.

32 Balen, B. mentioned work, 2005, p. 77.

dated before 1850.³³ In both portraits, Marijana is shown in the three-quarter profile view, with a mildly downturned head and tied hair with camellias in it. The differences on the portraits include the background, which is lighter on the one in Levoča, as well as the clothes. In the portrait from Valpovo, the Countess is wearing black and the background is darker, which is why the portrait is exuding melancholy and sadness in general. The portrait from Levoča is considered to be a piece created just before Marijana got married to her first husband, Count Zichy, and the one from Valpovo was created after he died, during her mourning period, which is why the more cheerful portrait from Levoča was considered inappropriate.³⁴ The assumption is that Gustav, after he ordered the portrait of Stephanie from Amerling, just before she was to be married in 1851, also ordered another portrait of Marijana, who, instead of posing, offered the first portrait as a model.³⁵

The portrait of Alvina is considered to be *the most valuable portrait painting in Slavonia in the 19th century*.³⁶ Friedrich Amerling was known as an excellent portrait artist, who could achieve an impressive level of likeness between the physical and painted portrait characteristics,³⁷ which is the case with the portrait of Alvina, if we compare the portrait characteristics of the other known portraits of her.³⁸ However, this portrait, along with the masterfully painted portrait characteristics, stands out because of the strong psychological note of the young Countess and the painting poetics. Her femininity, the porcelain-like shine of her face, her sensuality and the piercing, somewhat seductive look, invite the observer to pause on that look and see the entire figure of the Countess, through her smiling lips and deep cleavage. The painter conveyed the fullness of the beauty of the female form on canvas with great dedication, making the sensuality appear real, almost tangible. Alvina and her husband, Count Pavao Pejačević, built a residence in Podgorač, which was, among other things, furnished with about sixty pieces of art (cat. no. 49–64, MLU), which the married couple collected in only about thirty years.³⁹ The importance of furnishing the living space with high-quality art (in a very short period!) is evidence in favour of a very developed artistic sensibility and collecting practices of Alvina and Pavle, which was doubtlessly impressed upon them through education, since both spouses originated from families of avid collectors with attuned collecting tastes.⁴⁰ Considering that Alvina and Pavao did not have children, Pavao sold the property to Alvina's nephew, Rudolf Joseph (Rudolf I) von Normann-Ehrenfels, with the right of use for

life.⁴¹ After Pavao died, the art was transferred to the Valpovo castle, where some paintings were stored in the attic and some distributed across the rooms in the castle.⁴²

Apart from their three daughters, Gustav and Adela had a son named Koloman, who died when he was five. To commemorate his death, a monument (cat. no. 38, MLU) was placed in the Valpovo parish church around 1836. This burial monument is one of the rare sculptures collected by the family patronage activities. The sculpture on the monument is showing an upright child with its eyes directed upward. It is being held up by a kneeling angel looking in the same direction. An unknown sculptor made the sculpture in the spirit of neo-Classicism regarding its formation, in sculpting terms it is very clear and its form is clean. The kneeling angelic figure appears very mature and composed, with a serious expression on its face, lips lightly parted, with its left hand on its bent knee and its right hand holding up the figure of the child. The child is standing on its toes and a small piece of drapery is covering its genitals. The figure of the child psychologically contains the innocence of a child, there is no pathos or sadness inherent in the death of the only male heir, instead it emphasizes the playful nature of a child. If we add the fact that the child's gender is not emphasized, even though it is known that that a male child is buried here, the artist's intention to psychologically represent a child in the manner it has been shown is clear – as a playful uncorrupted child. The interesting group of sculpted figures is the same regarding their style and shape, but distinct in character. On the one hand, a calm and somewhat cold angel is the typical example of neo-Classicism, and on the other hand, the sculptor is bringing in a spirit of Romanticism with a thorough psychological analysis of the child. Today, the sculpture is located in the south-west corner of the Valpovo parish church, on the epistle side. A pedestal elevated in the shape of a trapezoid, coated with marble, contains three inscription fields with prayer invocations and written information about the deceased and the people who ordered the sculpture.⁴³

As a memorial to the resident of Valpovo Matija Petar Katančić, Gustav commissioned a bust, which is placed in the park opposite to the entrance into the Valpovo castle today.⁴⁴ According to the writings of Adolf Danhelovsky, several sculptures were used as decorations for the park at the Miholjac castle: at the main façade of the pavilion there was a veranda and the sculptures of Flora and Pomona, and around the park there were other sculptures and as

³³ Hradilová, J.; Mislerová, H. Painting Technique of Portraits painted in the 19th century by Friedrich von Amerling. *Acta Artis Academica* (2010), Prag, p. 160–162.

³⁴ Ibid., p. 162.

³⁵ Nájez Šablják, J. mentioned work, 2012, p. 60.

³⁶ Ibid., p. 60. Much was written about the portrait and it is an unavoidable part of all 19th century art overviews in Slavonia. Švajcer, O. mentioned work, 1972, p. 209–212; Vodič stalog postava Galerije likovnih umjetnosti u Osijeku, Gal. P. (ed.), Osijek: Galerija likovnih umjetnosti, 1978, p. 45–46; Švajcer, O. mentioned work, 1988, p. 95, 154–156; Tri stoljeća umjetnosti: Vrkočevi-Buzjak (ed.), Osijek: Galerija likovnih umjetnosti, 1998, p. 12, 74; Balen, B. mentioned work, 2005, p. 75–78; Makovčić, Z. Slikarstvo 19. stoljeća: Slavonija, Baranja i Srijem – vrela europske civilizacije. Sv. 2. Biškupić, B. (ed.), Zagreb : Ministarstvo kulture Republike Hrvatske : Galerija Klivičić dvoři, 2009, p. 473; Hrdlilová, J.; Matlović, H. mentioned work, 2010, p. 137–164; Krševac, I. Likovne umjetnosti i umjetnički obit u 19. stoljeću. In: Hrvatska umjetnost : povijest i spomenici. Zagreb : Institut za povijest umjetnosti : Školska knjiga, 2010, p. 489; Nájez Šablják, J. mentioned work, 2012, p. 59–61, 22.

³⁷ Švajcer, O. mentioned work, 1972, p. 211.

³⁸ Alvina was portrayed by the painter Karl Rahl in 1856 and the sculptor Joszef Engel in 1868. More: Švajcer, O. mentioned work, 1972, p. 209–212; Nájez Šablják, J. Skriptno blago podgoračkog dvorca. Osječki zbornik 30(2010), Osijek, p. 161–179; Nájez Šablják, J. mentioned work, 2012, p. 136–137, 156, 143, 158; Nájez Šablják, J.; Lučevnjak, S. Likovna baština obitelji Pejačević. Osijek : Galerija likovnih umjetnosti, 2013, p. 47, 50–51, 144–145, 242–243.

³⁹ Nájez Šablják, J. mentioned work, 2011, p. 178.

⁴⁰ Jasminka Nájez Šablják summarised the significance of Alvina in the following manner: With her collecting qualities and personal engagement in fine arts in the process of creating the Podgorač Collection, she is unique in the observed collections of Slavonian noble families. Nájez Šablják, J. mentioned work, p. 131.

⁴¹ Nájez Šablják, J. mentioned work, 2011, p. 162.

⁴² When KOMZA arrived to the castle, some of the art was found in the attic. See: Ostavština Ota Švajcera, MLU-M-1, Popis predmeta s tavana valpovačkog dvorca.

⁴³ Front side: D[IS] M[ANIBUS] S[ACRUM] / COLOMANNI HILLEBRAND / LIBERI BARONIS A PRANDAU / OUDO MORTALE FUIT / HAC URNA CONDITUM JACET / OUD ATRA EXULTAS ATROPOS / SIILLA MAROMCARESCEUT / SI TANTAE PARENTUM DELICIE / TANTA FUTURE PROGAPINIS SPES / TANTAE DYNASTIE HÆRES / FATO PRÆCOCII OCCUMBIT / TENERUMVE COR MATRIS / ATROCIATE DOLORIS RUMPHIAE / TANTO EXTEPELLO REVELLES / SUB SOLE NIL STABILE / CUNCTA CADUCA ESSÆ.

⁴⁴ Left side: ALVINA HABITAT AVES DE CALCARINA INSIGNIS / BARONIS / GUSTAVI HILLEBRAND A PRANDAU / MCERENS ERERTV MATER / TETRO AGITATA JACTURÆ DOLORE / MUNDO EXEMPLI / MATRIBUS SPECIE / IN TESTUM MATERI DOLORIS / EXEMPLAR / T. H. M. P.

⁴⁵ Right side: AVE TENELLA / DULCIS FILIOLI ANIMA / QUEM POSUPO TANTUM MONSTARUNT / ADVERSA FATA / ASTRUM LUCI EDITUM / XI KALENDAS OCTOBRES / MDCCXXXI / REPENTEQUE SUBTRACTUM / IX KALENDAS MARTIAS / MDCCXXXVI / IN ETERNUM SALVE.

⁴⁶ More on the bust of Matija Petar Katančić in: Koch-Kubač, F. Ž. Mentioned work, 1876, p. 18, 26; Najman, S.; Stanic, D., 125 godina od postavljanja spomenika Matiji Petru Katančiću, Valpovački godišnjak (1998), Valpovo : Ogranak Matice hrvatske, p. 28–30.

many as four fountains, also furnished with sculptures.⁴⁵ The author does not mention additional information that can be used to describe or date the sculptures, but he is definitely warning us about a valuable monument of park architecture which has been lost to us today.

Another work by a domestic artist is attributed to the acquisitions of Gustav Prandau, which was the first time that a work by a domestic master, an already established and well-known painter, teacher at the Osijek Painting School, Hugo Conrad von Hötzendorf (cat. no. 65, MLU)⁴⁶ entered the collection. The work was made in 1856,⁴⁷ it shows a representative Romanticist landscape of the Slavonian forest of pronounced expression. There is a rotten downed tree at the front in the centre of the composition, with a thick lush forest behind it. Tree trunks that have been cut down are stacked next to the tree and there is an unproportioned, very small figure of a shepherd (male or female) with goats and a dog. The strong expression is forming the heroism of this landscape, partly dictated by the artist's hand, partly by the appearance of the scene itself. The canvas is equipped with finely carved and richly profiled wood frame that adds some expression to the painting. According to a KOMZA document, when the Committee arrived in 1945, Hötzendorf's canvas was located at the attic of the Valpovo castle and was entered into the final lists of nationalised art pieces, after an intervention from an unsigned collector.⁴⁸

After Marijana married Count Heinrich Friedrich Konstantin von Normann-Ehrenfels, the Valpovo Estate got new masters. But the patronage and collection activities at the estate have not disappeared with the Prandau family. On the contrary, the von Normann-Ehrenfels family kept the patronage activities at a high level, and another significant fact is that when they arrived, along with the previously mentioned Hötzendorf, art made by mostly domestic artists entered into the collection. In the 1860s, Josip Franjo Mücke made a series of six family portraits (one portrait of Konstantin and five portraits of children) (cat. no. 41–46, MLU). A portrait that stands out among those is that of the three-year-old Alvina von Normann-Ehrenfels with a Dog, which is usually described as one of the highest quality works by Mücke. The girl is shown as a serious young countess of noble style, accompanied by a dog around which she wrapped her arms, and the dog's head is on the child's lap. The artist has skilfully formed the volume and paid special attention to the details and the portrait. Errors regarding anatomy, which are also present in this portrait, are a common problem for Mücke,⁴⁹ while he is very skilled in

⁴⁵ Danhelovsky, A. mentioned work, 1885, p. 324–325.

⁴⁶ Cf. Nájez Šablják, J. mentioned work, 2012, p. 62.

⁴⁷ Nájez Šablják, on the basis of KOMZA records, suggested new dating and clarified the situation related to this piece. The inventory book of the Museum of Fine Arts lists Hötzendorf's canvas as an acquisition from 1964 and the KOMZA records from Valpovo list one Hötzendorf's piece with the same dimensions, same signature and the same motif of the Slavonian forest. Considering that neither the Museum of Slavonia nor the Museum of Fine Arts keep any other canvases by the artist that would match the KOMZA records, the circumstances around which the work (already registered in the KOMZA records, therefore nationalised) found its way to the carpenter who then sold it to the Gallery of Fine Arts at the time are still unclear. More in: Nájez Šablják, J. mentioned work, 2012, p. 62; Nájez Šablják, J. Šuma u slikarstvu Slavonije. In: Šuma : slikarstvo, kiparstvo, književnost, produkt dizajn iz ciklusa priroda (Guma, vode, zemlja, more), Polječki Stosić, J. (ed.), Zagreb : Umjetnički paviljon u Zagrebu : Hrvatski drveni klaster, 2017., p. 48.

⁴⁸ Ostavština Ota Švajcera, MLU-M-1, Popis predmeta s tavana valpovačkog dvorca.

⁴⁹ Ivo Kraljević and Josip Juraj Strossmayer have not considered Mücke to be a talented painter and they did not have a good opinion about him. Cf. Schneider, M. Historijsko slikarstvo u Hrvatskoj, Zagreb : Povijesni muzej Hrvatske, 1969, p. 25; Korepondencija Rački – Strossmayer. Knjiga prva. Šimić, F. (ed.), Zagreb : Jugoslavenska akademija znanosti i umjetnosti, 1928, p. 41.

⁵⁰ See the text in this catalogue: Nájez Šablják, J.; Lučevnjak, S. History of the Fine Arts Collection of the Valpovo Landowners.

⁵¹ Baćić, R. Likovna umjetnost u Osijeku. In: Jubilarni almanah Kluba hrvatskih književnika i umjetnika, 1929, p. 128; Nájez Šablják, J. mentioned work, 2012, p. 66–67. A detailed list with the sales prices achieved is located in the funds of the Croatian State Archives. HR-HDA-1979. Hrvatsko društvo likovnih umjetnosti 1879 – 1992., Kutija 12, Izložba u Osijeku 1906 – 1907. I would like to thank Irena Kraljevac for her help.

Baćić's article also mentions one piece by Ivan Tišov bought by Count Rački at this exhibition, which could not be found. On the other hand, the lists with prices do not contain Tišov's work at all.

⁵² Nájez Šablják, J. mentioned work, 2012, p. 67; Magaš, L. s.v. 1698. Dragan Melkus. Slavonija, Baranja i Srijem – vrela europske civilizacije : exhibition catalogue. Biškupić, B. (ed.), Zagreb : Ministarstvo kulture Republike Hrvatske : Galerija Klivičić dvoři, 2009, p. 465.

⁵³ After KOMZA arrived in the Valpovo castle, Cikos's painting was found in the tailoring room. Cf. Ostavština Ota Švajcera, MLU-M-1, Popis predmeta s tavana valpovačkog dvorca.

⁵⁴ About the legend see in: Koch-Kubač, F. Ž. mentioned work, 1876, p. 6.

⁵⁵ Nájez Šablják, J. mentioned work, 2012, p. 65. Švajcer mentioned Bužan's portrait of Julijana. Švajcer, O. mentioned work, 1991, p. 66.

landscapes.

Patronage and sponsoring activities of the family were kept at the high level until the end of the First World War. The last art orders and acquisitions, which are also very significant in the context of national art history, are attributed to Rudolf and Julijana Normann-Ehrenfels nee Edle von Vest. They are individuals of local, but also of national significance, not only because of the valuable acquisitions, but also in general. Julijana is particularly significant in the context of preserving the family collection, and the married couple also participated in the enrichment of collections of some museum institutions.⁵⁰ At the Art Society exhibition in 1906, the married couple bought paintings by Bela Čikoš Sesija, Mencije Klement Crnić, Mato Celestin Medović (cat. no. 77–79, MLU) and Ivan Tišov,⁵¹ and a few years later, a piece by Dragan Melkus became a part of the collection (cat. no. 80, MLU).⁵² Čikoš's painting *Trenčki Pandurs*⁵³ shows two pandurs at dusk; dusk lighting and the mystified atmosphere that darken the scene evoke the artist's symbolist preferences. Understanding of the painting and the focus of the characters, as well as the observers, has been moved outside of the frame of the canvas with the pandurs' gaze and the hand gesture toward an unknown direction. Apart from its quality, the painting also attracted the married couple with its motif and the title, considering the unfounded legend connecting Baron Trenč and Valpovo.⁵⁴

Apart from these significant acquisitions, two Croatian artists also painted portraits of the members of the family. Along with the preserved portraits of Count Rudolf and his daughter Vera by the painter Joso Bužan (cat. no. 68, 69, MLU), it is assumed that the artist also made portraits of other members of the family.⁵⁵ Bužan painted a portrait of Rudolf in the form of a representative portrait, in which the Count is shown in a dignified pose, as a politically powerful nobleman. In the standing position, the Count is resting his left hand on a sword, he is wearing magnate jewellery and the expression on his face is serious, slightly stern. The interior space in which he was painted contains several decorative motifs, the decorative nature of which was carefully dosed by darkening the background and putting the portrait in focus. The decorative nature is somewhat more expressed in the portrait of the young countess Vera, but it is not all-encompassing. Quick and short brushstrokes make the painting very expressive regarding its tone and colour, and the focus of the light on the portraits is additionally emphasized with a dark red background. The elements of the Colourful Zagreb School are clearly visible in this portrait, and the portraits of

the Normann family are very significant in the opus of the artist. The following portrait of Count Rudolf was painted by Vladimir Becić (cat. no. 66, MLU) inside the castle.⁵⁶ The Count was painted in a luxurious armchair, in an intimate atmosphere, he is wearing his magnate jewellery and his sharp gaze gives of an air of a charismatic individual. Same as the portrait by Bužan, this portrait has also been painted according to the Modern understanding of the presentation of the figure. Becić is forming the volume with formative application of paint, without smoothing out the stroke and by mixing the colours on the canvas. His strokes are more restrained when painting jewellery, which is done very meticulously, same with some parts of the armchair. Regarding the composition, the Count is placed in the centre of the painting, and the spatial relations in which the armchair dictates the placement, which is why Count's legs are crudely shortened, reveal that it is the work of a young and inexperienced artist. Rudolf and Julijana Normann are unique individuals in the context of Croatian national fine arts heritage, due to their recognition of the quality of recently established Croatian Modern painters and their preference for Croatian artists ahead of foreign names which were also available to them, and their engagement related to the local heritage.

Religious Art

Apart from the already mentioned *Throne of Mercy* by Johann Franz Rottmayr, commissioned for the castle chapel, the families Prandau and Normann were ordering art pieces for religious structures all over the estate. This was one of their obligations as patrons of all the parishes on the estate, but they would also often order artwork due to their personal devotion and vows. The patronage activities of the family in the area of religious art were surely more significant than what is shown here, which will be determined by future research on the materials located outside of the heritage institutions. Unfortunately, there are very few archival records on this matter, but concerning the quality and number of artistic accomplishments in the churches of the former Valpovo Estate,⁵⁷ a large number of those can doubtlessly be connected to noble families.

One of the altar paintings related to the family patronage activities, entered into Canonical Visitations as the order by Baron Karl Hillebrand von Prandau, is the *Apotheosis of Charles Borromeo* (cat. no. 8, MLU) from the small chapel in Lacići dedicated to that saint and also the only preserved and confirmed acquisition by that baron.⁵⁸ The painting is depicting deification separated into two sections. In the lower part there are two painted groups of the diseased over which the saint is kneeling

on a cloud, accompanied by angels, with his eyes pointed toward God the Father and the Mother of God with the Child. The upper part of the composition is oriented toward the depiction of the saint on the left. In front of him, as the compositional connection between the lower (worldly) and upper (divine) register, there is the floating Archangel Uriel. A very impressive lower register, from the painting point of view, consists of two groups of figures. On the right, the group of sick individuals formed into a shape of a pyramid⁵⁹ is finished at the top with a figure of a young man carrying an old man, and the diagonal line created by him crosses over to Uriel over him and also creates the main compositional axis. An interesting detail of a mother on the far right is a part of that group, whose monochromatic finish differentiates the psychology of mother's pain. The other group in the lower register are the diseased on the left side of the composition, painted in very dark tones, among which a shape of a male figure stands out, shown from the back, with regular physiognomy. Analytical construction of the composition, where each individual segment creates an independent unit through interconnecting, makes the painting seem very deliberate. Apart from that, the skill in handling the brush when depicting anatomy, composition, and spatial relations indicates the work of a high-quality (probably Viennese) painter.

A significant memorial of the patronage activities of the family is related to the construction of the sculpture of St Florian in the centre of Donji Miholjac,⁶⁰ considering the low representation of sculptures in the context of the patronage activities of the family.⁶¹ The landowners donated the bricks for the construction of the sculpture in 1802, so the citizens would build a votive sculpture after several fires devastated the town.⁶² The sculpture was built by Joseph Buch,⁶³ it is solidly sculpted, and its recent restoration has provided the sculpture with multiple bright colours.

A particularly interesting detail is the burning house and the thick smoke which negates the weight of the material and skilfully illustrates the appearance of smoke. Among the public monuments, sources also mention the engagement of the family during the construction of the small chapel sculpture of St Ana in Bistrinci, which was, motivated by the legend about that pilgrimage site⁶⁴, erected and maintained by Marija Ana Hillebrand von Prandau.⁶⁵

Another very significant monument, which was ordered, constructed, and equipped in full through the engagement of the family, more accurately the engagement of Julijana and Rudolf Normann-Ehrenfels, is the parish church of St Roch in Veliskovci (cat. no. 7, 12, MLU).⁶⁶ The complete liturgical furniture was ordered by the counts⁶⁷ at the workshops of

masters in Tirol. The workshop Insam&Prinoth,⁶⁸ was hired to create the three side sculptures (*St Aloysius Gonzaga, St Anthony of Padua, and an unknown saint*), all the other items (the main and two side altars, the pulpit, and three sculptures – of the *Sacred Heart of Jesus, St Joseph with the Baby Jesus, Baptism of Christ*) were made by the workshop of Ferdinand Stuflesser.⁶⁹ The sculpture of *St Joseph with the Baby Jesus* is somewhat larger, so it was probably decorating the side altar on the epistle side.⁷⁰ Today, the sculpture of the *Immaculate Heart of Mary* is on that altar, which is also its dedication, and the moment in which the patron of this altar changed is not known. Two stained glass windows in the sanctuary with the images of St Charles Borromeo and St Juliana were also ordered by the counts, which is pointed out by the text on those scenes. The altarpiece of the main altar, with the representation of St Roch, was painted by Matija Celestin Medović,⁷¹ and it too was ordered by Count Rudolf.⁷² The saint comprises the central compositional axis, with his left leg covered with a robe and a partially visible wound, his leg is slightly stepping forward, and his arms and gaze are lifted. On his right there is a dog with a piece of bread in its mouth. The painter used a light palette of earth colours, which he applied using quick and short brushstrokes, he shaped the volume with tone modulation, and he modulated the space. He had a very Modern approach to expressing sainthood, a modest young man is shown, the humanity of the figure of the old man is emphasized, in whose piety and contemplative calm there is evident spirituality. Petar II Antun ordered a painting of St Roch for the once-standing church in Veliskovci, then an affiliate of the Marijanci parish, but no trace of it was found.⁷³

Apart from the painting of St Roch in Veliskovci, according to written sources, Rudolf also made an order from another domestic artist, Dragan Melkus, for a painting of St John of Capistrano for one of the parishes in the Valpovo region.⁷⁴ It is interesting that this information was published in the local newspapers. Considering that the news report stated that the artist already started the painting,⁷⁵ we can assume that it was completed, but unfortunately its location has not been determined.

The families Hillebrand von Prandau and von Normann-Ehrenfels were very active patrons of art with highly developed art sensibilities. Their art and construction heritage is an example of the activities of Central European nobility in local areas, and as such it is also a significant episode in the context of European heritage. They have indebted numerous generations of residents of the areas in and around Valpovo, Miholjac, and Osijek with their patronage activities, by forming orders directly in the service of the estate, and indirectly for the needs of future generations. Today, the private family collection is a part of the holdings of museum institutions and it requires an ambivalent interpretation, as an independent private collection in the context of the time when it was collected and as a private collection which is a part of museum holdings in the modern context. It also enables the understanding of the lifestyle of the family, their habits, taste, and even individual personalities. The fine arts heritage of the family also consists of art that is not in the private collection, which was ordered by the members of the family, but not for the space of the castle. Most of those are within the religious objects on the estate, for which the families became patrons. Large orders of art, significant names, and the quantity and quality of art pieces, some of which are major pieces in the national heritage, speak in favour of the developed art sensibility and the refined tastes of the families Hillebrand von Prandau and von Normann-Ehrenfels, and the artwork connected to them is an unavoidable segment of every art review in this area today.

56 Švajcer, O. mentioned work, 1991, p. 174.

57 The engagement of the family in the construction of specific churches and chapels (parish and affiliates) indicates the possibility that the family was ordering some of their equipment.

58 ...imagine vero s. Caroli Boromei sumptibus illustrissimi domini Caroli lib. baronis a Prandau procura. Kanoniske visitacie. Knjiga III. Srđan, S. (ed.) Osijek : Državni arhiv u Osijeku ; Đakovo : Biskupija đakovačka i srijemska, 2005, p. 452. Considering that, according to the same citation, the church in Lacići was built in 1817, the painting is accordingly dated around 1820.

59 Common for the depictions of Charles Borromeo, who was very engaged with the diseased during the plague epidemics in his lifetime.

60 In front of the parish church of St Michael today.

61 Srđan, S. (ed.) mentioned work, 2005, p. 346–349.

62 Ibid.

63 Signature on the monument: 1802. / fecit Joseph Buch / V. Ecclesiis. No information about this master was found.

64 According to legend, the painting of St Ana floated in the Drava to that location. The saint is celebrated on that spot to commemorate that event. More in: Antolović, J. Duhovni velikani. Dio 2. Zagreb : Filozofsko-teološki institut Dubrave Istočne, 1998, p. 111–112.

65 Srđan, S. (ed.) mentioned work, 2005, p. 276–277. The small chapel statue was erected in 1797. Antolović, J. mentioned work, 1998, p. 111.

66 See the text in this catalogue: Damjanović, D. Architecture of the Valpovo Estate in the 19th Century. In the sanctuary, above the entrance into the sacristy, there is a plaque with a coat of arms of the von Normann-Ehrenfels family and an engraved inscription: SAGRADA [coat of arms] DIENJO / POD POKROVITELJSTVOM / RUDOLFA GROFA NORMANNA / EHRENFELSKOG / VLASTELINA VALPOVACKOGA / G. 1901–1902.

67 The main altar painting of St Roch – original painting – from Medović (franciscan), coloured windows St Charles Borromeo and St Julian, and a tasteful pulpit with one completely white vestments speak about how much in his [Rudolf's, author's note] heart is the beauty of the house of God. AA. VV. Povijest župe velikičke. Rukopis. Arhiv Župe Velikičke, p. 5–6.

68 The small plaques with the information on the author are on the bases of statues: INSAM & PRINOTH / Institut für kirchliche Kunst / St. Ulrich in Gröden, Tirol, Austria.

69 The small plaques with the information on the author are on the bases of the sculptures, and the altars are signed on the sides. There are negligible variations in the details of the signature (e.g. the year is missing in some), but they all contain the same general information on the author: Ferd. Stuflesser / Bildhauer Altarbauer / St. Ulrich Gröden Tirol / 1902. Also, the archives of Stuflesser's workshop contains information on the order to furnish the church in Veliskovci within their files.

70 I would like to thank Narcisa Dušević for granting me access to the materials in the Stuflesser archives and for the useful information.

71 Signature d. d.: MC Medović

72 See note 67.

73 The painting is mentioned in the Canonical Visitations from 1745: ...mense altaris ex tegulis super cum pulchro imago s. Rochi donabat ob excel. baronis dom. terrestriis.; Srđan, S. (editor and translator) mentioned work, 2005, 48–49. Considering that during the previous visitation from 1738 the church patron was St Magdalene, there was a change in the patron during those seven years, so a new painting was probably ordered for that occasion. Ibid., p. 12–13.

74 Narodna obraza, no. 28, 4 February 1914, Osijek : Prva hrvatska dionička tiskara u Osječku, p. 2.

I would like to thank my colleague Daniel Žec for his help.

75 Umjetnik je rad već otpočeo. Narodna obraza, br. 28, 4. veljače 1914., Osijek : Prva hrvatska dionička tiskara u Osječku, p. 2.